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# THE BOOKPLATE BOOKLET









# THE BOOKPLATE BOOKLET

EDITED BY ALFRED FOWLER

VOLUME ONE  
(THIRD SERIES)



THE BOOKPLATE BOOKLET  
KANSAS CITY  
1919

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Cambridge

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# THE BOOKPLATE BOOKLET



MAY • 1919

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### THE BOOKPLATE BOOKLET

EDITED BY ALFRED FOWLER

17 BOARD OF TRADE BUILDING

KANSAS CITY, MISSOURI, U. S. A.

Subscription: \$2.00 per year; single copies, 50 cents.



The books printed by Mr and Mrs Lucien Pissarro at the *Eragny Press*, London, are now available in America at the publisher's prices plus duty. A descriptive list will be sent to applicants.

### THE BOOKPLATE BOOKLET

17 Board of Trade Building

Kansas City, Missouri, U. S. A.

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*formerly of*

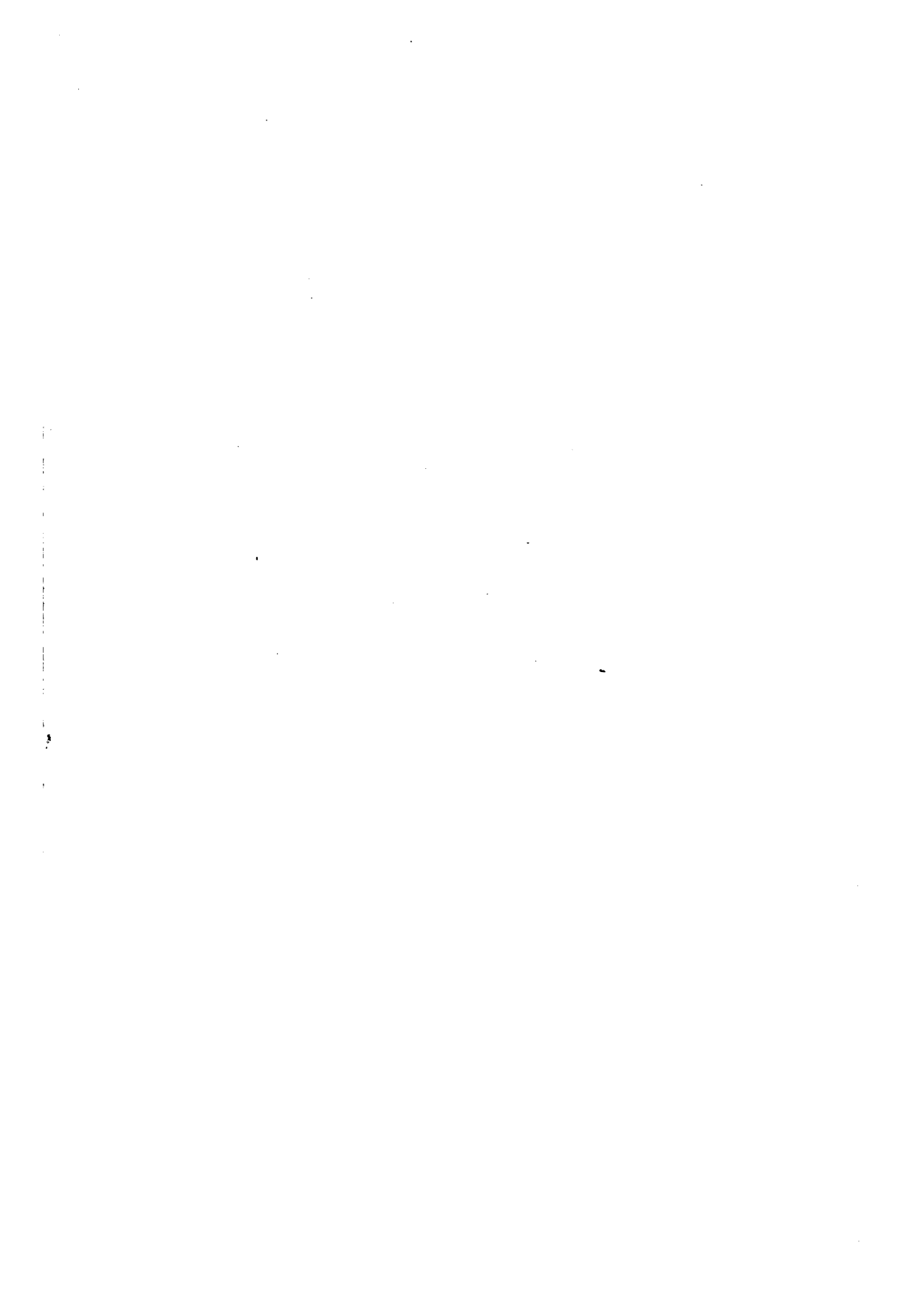
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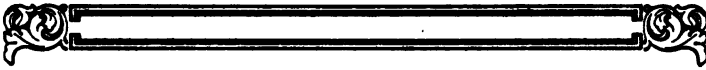


# THE BOOKPLATE BOOKLET

VOLUME I

(Third Series)

NUMBER I



## THE CUALA PRESS AND ITS BOOKPLATES

By W. G. BLAIKIE-MURDOCH

Future historians of the bookplate will inevitably speak with considerable homage of the Cuala Press. For it has been a singular stimulus to the fashioning of *ex-libris* designs, work of this sort preoccupying largely the artists associated with the Press. And many of the results rank high among the very best things of their kind, an exceptional charm pertaining likewise to the Cuala books. These are printed by hand under the supervision of Miss Yeats, a sister of W. B. Yeats; and her Press, which was known first as the Dun Emer, having but lately acquired its present name, is located at the village of Dunderum, near Dublin.

It was in 1903 that this typographic venture was begun; Miss Yeats' inaugural volume being *In the Seven Woods*, a sheaf of verses by her brother; while presently she published Douglas Hyde's translation of the *Love Songs of Connacht*,

followed shortly by a selection from the poetry of Lionel Johnson. Starting soon afterwards a quaint little periodical, its title originally *The Broadsheet*, then *The Broadside*, the printer later bestowed her artistry on an edition of Mr John Masefield's pleasant chapter of reminiscences of Synge; and she has issued a number of writings by that author himself, further names occurring repeatedly in her catalogue being those of Lady Gregory, Katharine Tynan, and the rare poet 'A. E.' It will be observed, then, that the Cuala Press is concerned primarily with serving that modern Irish school, whose members, casting so wonderful a halo around their native island, have markedly helped to direct the gaze of the world towards the bygone artistic glories of the Celtic race, the belated recognition of those glories being among the most interesting events of recent decades. But certainly the elements, chiefly distinguishing Miss Yeats' work in book production, are signally at variance with those which mainly figured in the graphic arts of the Celt in the past; and are quite antithetic, again, to the salient traits in the printing of William Morris, although at Cuala, as at all the other hand-presses of yesterday and to-day, the inception of affairs was partly due to his influence.

Time will probably augment the fame of Morris as a poet, his high reputation at present, as a craftsman, being on the other hand surely destined to wane. For though of course he merits keen homage as a pioneer, having quickened the applied arts at a period when they were sadly in abeyance, the furniture and textiles of his making are nearly all florid; while in conducting the Kelmscott Press he made a curious blunder, taking as his exemplar the mediæval typographers in 'black-letter,' together with the still earlier men who illuminated missals. The new fame of the Celtic race, to which Morris himself belonged, is specially interwoven with this same art of illumination, inasmuch as it was actively practised by the people in Ireland and Scotland, at the very dawn of the Christian era, the resultant works subsequently proving a vast influence throughout Europe. But as witness the most renowned if not the finest of these works, *The Book of Kells*, the early Celtic artists did not realise the beauty of simplicity, seeking instead, like the Gothic architects, to decorate elaborately every fraction of the given space at their disposal; while the mediæval printers in turn, naturally imbibing the tradition of the illuminators, failed as con-



spicuously as they to perceive that legibility is the prime desideratum in a page. Hence the Kelmscott volumes are noble decorative items, rather than genuine masterpieces of typography; and it is herein they differ with those from Cuala, for these are books first, and ornaments only second. It is manifest that Miss Yeats has wisely looked for her models to the great British printers of the eighteenth century: that exquisite time, wherein were compassed the world's supreme triumphs in every field of applied art. And although it were extravagant to compare her to Whittingham, for instance, or to Baskerville who is always so stately, everything from her Press has clearness and simplicity for its chief characteristics. The page in no case embodies distracting adornments, while the binding consists usually in a grey canvas back, and sides of rough bluish paper, so that the beauty of these Irish bibelots is ever a charming homeliness, as in a painting by Chardin.

Miss Yeats herself occasionally turns to the fashioning of bookplates, four ladies who are associated with her in this, and other branches of pictorial work, being her sister-in-law Mrs Jack Yeats, Miss Eileen Greig, Miss Maunsel, and



Miss Pamela Coleman-Smith. Of this quartet the first evinces a notably rare gift for composition, although in actual draughtsmanship she is hardly the equal of Miss Maunsel, whose lines are sometimes finely graceful. But Miss Coleman-Smith is more original than either of these two, and at least one of her *ex-libris* drawings will some day, no doubt, be widely famous among collectors. It depicts an actress, stepping from the wings on to the stage, part of the auditorium being also shown; and the artist has really captured a certain quota of just what Degas and Toulouse-Lautrec were prone to miss in their pictures of this sort: that very subtle beauty and glamour which, in the theatre, lie in the contradistinction between the mass of shadowy darkness on the one hand, and the tiny glimpse of bright fairyland on the other. By far the ablest, nevertheless, of those at Cuala working at bookplates is Mr Jack Yeats, there having indeed been few men, more gifted than he, who have engaged seriously in this little side walk of art.

Chiefly known in America by his illustrations to Synge's book on the Arran Islands, Mr Yeats lived till he was 16 in Sligo, sketching endlessly whatsoever things he saw there; and after studying





at the South Kensington and Slade schools, in London, he began to exhibit work in Dublin, it now transpiring that his boyish devotion to the pencil had borne good fruit. Here was an artist who, albeit assuredly never approximating the noble grandeur of Rubens, was expert in a draughtsmanship whose verve recalls the great Fleming, it being axiomatic from the first, moreover, that in general temper Mr Yeats differed in an interesting way from his brother, the poet. For the latter, *primâ facie*, is ardently preoccupied with form for its own sake, and weighs his diction lovingly, whereas passages which appeal by intrinsic æsthetic beauty are uncommon in Jack Yeats' drawing; and it is fairly clear that he views this, never as an end in itself as Ingres would seem to have done frequently, but purely as a means of uttering the essential spirit of his subjects. With him, as with Mr Brangwyn, pirates have always been a favourite theme; and often, in possibly greater degree than this other artist, he has charged his picture with a savour of the immortal romance, encircling gory deeds on the Spanish Main. But he has a still keener interest, apparently, in the doings of the masses in Ireland; and he has vitalised superbly a whole

series of pedlars, fiddlers and labourers, travelling circuses and race courses, showing himself in work of this species a breezy humorist: one who may well be compared to Lever and Lover, as 'A. E.' has pointed out. Only, while these two writers were long supposed to have achieved the most living of all pictures of Irish life, and while their dramatis personæ were long thought of, outside Ireland, as being completely symbolic of its denizens, has it not gradually come to be realised that both novelists saw merely the surface of their subject-matter? For neither reincarnated the wistfulness inherent in the Celtic race, this trait resulting from the fatality which has pursued that race, being an intimate reflection, likewise, of the strangely pensive physical character of all those places in which the Gael has settled: whether the bleak heaths of Brittany, the windswept headlands of Cornwall, the wild, mist-robed glens of Western Scotland, and North Wales, or the Irish moorlands with their background of dim blue mountains, rich in suggestion of a world other than the tangible one. And in this momentous relation Mr Yeats, dowered with a deeper sensibility than Lever's or Lover's, has gone far beyond



those two; for he has created pictures imbued with the real soul of the people of whom Ossian wrote, so significantly:

‘They went forth to the battle, but they always fell.’

Nor are there any of his multifarious works, perhaps, meriting this tribute more wholly than certain of his bookplates, in particular a singularly beautiful couple in each of which a person is shown, looking with a mien of vain longing across a landscape, drawn in such a manner as to be instinct as any painting by Corot with the immemorial mystery of nature herself: a mystery somewhat different from Corot’s nevertheless, being quickly recognisable as the true sentiment of a typical Irish scene. Mr Yeats, in fine, has brought a new and individual note into the art of the *ex-libris* design; and thus, to repeat, future historians of that art will inevitably speak with considerable, if not outstanding homage of the Cuala Press.

## A BOOKPLATE FANTASY

*'Who would not seek the happy land?'*

My dear old friend John Tinklebell was all a-tingle (I had almost said 'all a-tinkle') when we met at the Horn-and-Blow last Wednesday for our mid-week pipe and mug. Apparently he had been rummaging through an inheritance of old letters and books left to him sometime since by an unproverbially wealthy uncle, a chap for whom he nevertheless had a great fondness.

The treasure had proved to be an old age-browned letter, terribly faded, so much so in fact that it could only be read with some difficulty. John had by painstaking labour been able to make a transcript of it. He will, I am sure, forgive me for copying it here. It ran:

'Ye lande of Ex-libris—being a somewhatte fantastique and erratick reminiscens [what delightful old script! I can see it now] of an indiuiduale but nowe retourned against a soiourne unto ye Bookeplate Worlde.

'Ye lande of Ex-libris is a beauteous pays, brite sunlit hilletops on each syde of an coole

verdunt vallie forme an impreignable fortresse wall between thatte peacefull lond and ye hot workedaye worlde.

'Bounden dexter bye Heraldea, sinistre bye Symbolæ, aboue by Decoran, and below bye Piçtorias, Ex-libris is ryghte fortunatelie situate een for an lande so fertil and wythe such naturell possibilitees for developpements.

'Ye histoire of Ex-libris is of a veritie interessante. Inne theyre infancie ye Ex-librans werre of an warlyke nature and closelie allyed withe Heraldea, at thatte tyme it selfe a provinz with muche unsettled state of affayres. Thys alllyance hadde marked effect uponne the civilisatione of botthe, Heraldea profettyng by ye advaunce of ye versatille ex-librans and theye, in tourne, bye ye conservatifness of ye Heraldeans. Later thes ij came to peacefull termes wythe ye othere poweres of ye Arte nacions formeing allyaunces withe them: i. Decoran, ij. Symbolæ, and thenne ande now, Piçtorias. An soc Ex-lybris profetts by thys and doe theye alswo.

'Thatte fore thenne and now for now. Ye cytees are compose of prettye lytel houses symple inne style and modeste in syze; shadye, quiete, homelyke alle and alle alyke inne thatte moste of

ye interiore walles are queyntle decorayte—yea, adornede—wythe counteless shelues of bookes. Fore are theye ye propertye commone of all and goode & welle doe ye inhabytauntes of thys happye launde mayke use of theyre properties.

‘Verilie is ye Ex-libran an happie manne. He lyves happilye withe hys familie, and more, ye ex-libran is hys frende, be he neybor or afarre offe, & it is thys amytie whyche doe mayke mucche of hys happinesse. He lyves notte soe much for base gayne butte rauthere for hys oun joye and thatte of hys felloue manne.

‘Yea, tis indede ye happie lande Ex-libris.’

And so to the end. Whether or not there was originally more of the chronicle must remain tantalizingly unknown. The hour growing late after some discussion of the old paper and after another pipe, John and I bade each other good night and set out for home, trudging merrily off in the crunching snow that had fallen during the evening.

## THE BOOKPLATE BOOKLET

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A periodical devoted to bookplates. Edited by Alfred Fowler and published by THE BOOKPLATE BOOKLET, 17 Board of Trade Building, Kansas City, Missouri, U. S. A. Copyright 1919 by Alfred Fowler. Literary contributions should be addressed to the Editor. Subscription: \$2.00 per volume of four numbers; single copies, 50 cents each.

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Now that 'Grim-visaged war hath smoothed his wrinkled front', it is a pleasure to be able to resume THE BOOKPLATE BOOKLET in a new series, the principal aim of which will be to suitably record the most artistic contemporary design in a permanent and worthy form rather than to merely present material of news interest. Thus, as time goes on, a file of the publication should enable one to trace the development of modern practice and will provide a valuable historical record of its progress.

Mr Blaikie-Murdoch, who has written about the bookplates of the Cuala Press in this issue, is now in Japan studying at first hand an art in which he has long been interested. Perhaps he will tell us about Japanese bookplates some fine day! In early numbers of THE BOOKPLATE BOOKLET several papers of particular note will appear, including an important one by Mr James Guthrie and another on Mr Edmund Hort New's delightful designs.





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"THE French Binders connected with your establishment have just completed the restoring and binding of a rare and valuable book for us. I want to tell you how very pleased I am with their work, which equals that of the European craftsmen. I have always sent such work to England, not knowing that it could be executed so well in this country. I shall now give a great deal of my work to The French Binders. You certainly are to be congratulated on having a man like Mr. Maillard in charge of this department; furthermore, upon having a department of binding which turns out the work The French Binders do."

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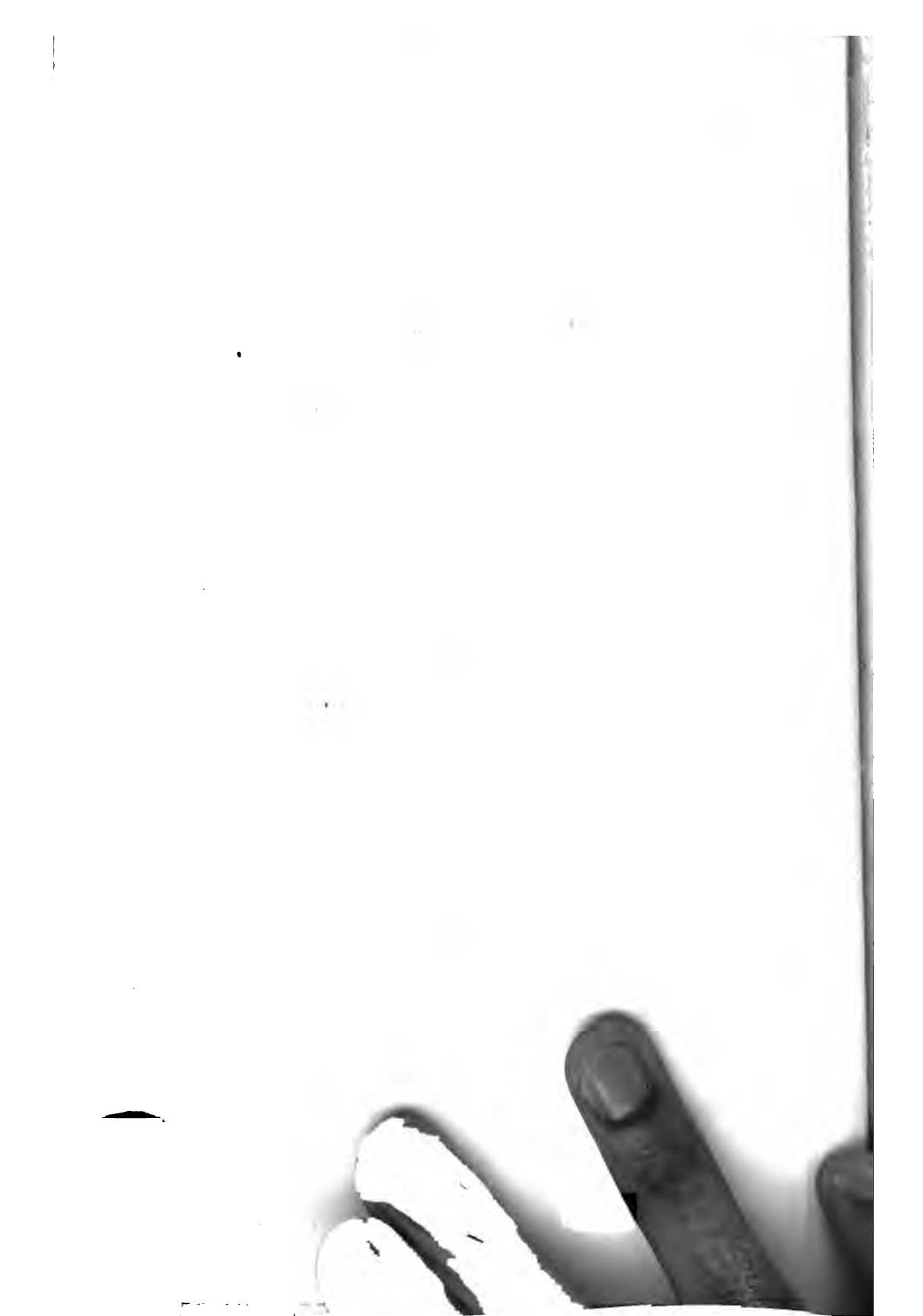
## THE FRENCH BINDERS

*The Country Life Press*

GARDEN CITY

NEW YORK





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# THE BOOKPLATE BOOKLET



OCTOBER  
1919



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# THE BOOKPLATE BOOKLET



OCTOBER  
1919

Evans became his first patron and the lucky owner of some of his best early work. In a short time he decided to leave the city and devote himself entirely to art, having obtained a commission through the introduction of Mr Evans to illustrate the new edition of *Le Morte D'Arthur*, published in 1893. Black-and-white art is the richer for his decision and we cannot be too thankful that the above little drawing was never labelled *Le Débris d'un Artiste*! The bookplate of Mr Gerald Festus Kelly, the artist, is adapted from the drawing of *Flosshilde*, being one of several illustrations he made for *Das Rheingold*. Three additional adapted Beardsley bookplates are those for Mr Rainforth Armitage Walker and are all taken from *Le Morte D'Arthur*.

Previous references to the bookplates of Aubrey Beardsley may be found in an extra volume of *The Studio* called *Modern Bookplates and their Designers*, 1898-1899, by Mr Gleeson White; and Mr A. E. Gallatin, the collector and author of the monumental *Iconography of Beardsley*, published in 1902, *Aubrey Beardsley as a Designer of Bookplates*, a small but charming little booklet which re-published an article originally contributed to *The Reader*.

## The Bookplates of Aubrey Beardsley 41

### A LIST OF BOOKPLATES BY AUBREY BEARDSLEY

1893

1. Dr John Lumsden Propert—Woman in black, seated, with Pierrot kneeling before her. Dated and signed with signature device. Vide page 51, *The Early and Later Work of Aubrey Beardsley*, 2 vols., 1899 & 1901. John Lane, London.
2. Mr J. A. Hammerton—Clerk seated on a big stool at a ledger, design of *Le Débris d'un Poète*, adapted. Vide *Aubrey Beardsley* by Arthur Symons, 1898.

1893-1894

3. Mr Frederick H. Evans—Border design from *Le Morte D'Arthur*, adapted. Page 50, J. M. Dent & Company, 1893.
4. Mr Frederick H. Evans—Border design from *Le Morte D'Arthur*, adapted. Page 51, J. M. Dent & Company, 1893.
5. Mr R. A. Walker — Woman with a 'cello. Drawing from *Le Morte D'Arthur*. Vide *Later Work*, page 38, adapted.
6. Mr R. A. Walker — Woman seated, in white spotted dress. Drawing from *Le Morte D'Arthur*, adapted. Page 589, J. M. Dent & Company, 1893.
7. Mr R. A. Walker—Woman with lilies. Drawing from *Le Morte D'Arthur*, adapted. Page 970, J. M. Dent & Company, 1893.

1894

8. Mr Aleister Crowley—Drawing of *Madame Réjane* in Empire dress, holding fan. Vide *Later Work*, page 57, adapted.

1895

9. Mr John Henry Ashworth—A cupid peeping under a curtain at a Pierrot. *Savoy* prospectus design with a Pierrot. *Later Work*, page 107, adapted.
10. Lord Canterbury — Bookplate of the Hon H. F. W. Manners-Sutton. Drawing the *Scarlet Pastorale*. *Later Work*, page 69, adapted.

1896

11. Mr G. F. Kelly — Drawing of *Flosshilde* from *Das Rheingold*. *Later Work*, page 143, adapted.

1898

12. Lady Alfred Douglas—Lady in hat: profile. Bookplate of Miss Olive Custance. *Early Work*, page 139.



## THE BOOKPLATE BOOKLET

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In a letter to the Editor, Mr Guthrie adds a few observations of importance in connexion with his paper appearing in this issue. He says, 'I am sending herewith a little yarn which I trust may prove acceptable. Later I might take up the theme again at a different place and carry it along, talking about symbolism, subject-matter in design, &c. Anyhow, this is perhaps of a little value to remind folk that the qualities of design reside rather in the material than in light ideas about this and that way of drawing with the pen.

'I may add that I am more down on the process block because of its bad, than on account of its good uses. And while condemning large numbers, my aim is to get things round to good sense. For fine books and favourite books a man needs something worthy. And nobody has 10,000 of these unless he is an institution! Even then I would doubt his honesty. The fact does not require labouring,—common prints are individually worth nothing. Free exchanges rather foster this than help the bookplate on to a

A CATALOGUE OF BOOKPLATES  
BY STANLEY HARROD

Mr Alfred Fowler is publishing a series of brochures devoted to bookplates, to be known as *The Bookplate Brochures*. The first publication of the series is a CATALOGUE OF BOOKPLATES BY STANLEY HARROD.

In general format *The Bookplate Brochures* will resemble *The Bookplate Booklet*, appearing in limited editions and printed in large type on good paper. The present brochure devoted to Mr Stanley Harrod's bookplates presents seven bookplates by the artist, one of them an original etching, and a catalogue of the artist's bookplates. The edition is limited to 250 copies.

Subscriptions will be filled in the order of their receipt as long as the edition lasts, the price being fifty (50) cents per copy, postpaid. Address: Alfred Fowler, 17 Board of Trade Building, Kansas City, Missouri, U. S. A.

## A LIST OF PUBLICATIONS OF THE AMERICAN BOOKPLATE SOCIETY

*A Descriptive Catalogue of the Bookplates Designed and Etched by George W. Eve, R.E.*, with a brief notice of his career as an artist and a few comments on some of his other work by George Heath Viner. Edition limited to 250 copies on Van Gelder hand-made paper; illustrated with a photogravure portrait and *eight original copper-plate impressions* of bookplates. Price, \$5.00 to members and \$7.50 to non-members.

*The First Year-Book*, 1915, presenting a check-list of bookplates by Sidney L. Smith, illustrated with *five original copper-plate impressions* of his bookplates. Also presents a list of members and other conventional year-book material. Edition limited to 210 copies on Van Gelder hand-made paper. Price, \$1.25 to members; \$1.75 to non-members.

*The Bookplate Booklet*, a periodical devoted to bookplates. Illustrated with many impressions of bookplates from the original copper-plates. A bookplate magazine *de luxe*. Published in volumes of four approximately quarterly numbers. Distributed to members; extra subscriptions and subscriptions to non-members, \$2.00.

*The Bookplate Bulletin*, a periodical devoted to bookplates. Contains proceedings of The American Bookplate Society and news of the bookplate world. Published monthly. Distributed to members; extra subscriptions and subscriptions to non-members, \$1.00.

*Stationery* for the use of members of the Society. Paper printed with an ornamental heading from a wood-engraving by Mr W. F. Hopson; envelopes blank. Club size. Available to members only. Price, per box of 125 sheets and envelopes, \$2.50.

All communications concerning The American Bookplate Society and its publications should be addressed: *Alfred Fowler, Secretary-Treasurer, 17 Board of Trade, Kansas City, Missouri, U. S. A.*



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# THE BOOKPLATE BOOKLET



MARCH  
1920



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### THE BOOKPLATE BOOKLET

EDITED BY ALFRED FOWLER

17 BOARD OF TRADE BUILDING KANSAS CITY, MISSOURI, U. S. A.

Subscription: \$2.00 per year; single copies, 50 cents.

### Bookplates

Bibliophiles, prospective bookplate owners, artists, libraries, enthusiasts, and collectors should acquaint themselves with the work and publications of The American Bookplate Society. Full particulars on application to the Secretary-Treasurer, Alfred Fowler, 17 Board of Trade Building, Kansas City, Missouri, U. S. A.

*Henry I. Jenkins*

*formerly of*

*Waud and Jenkins*

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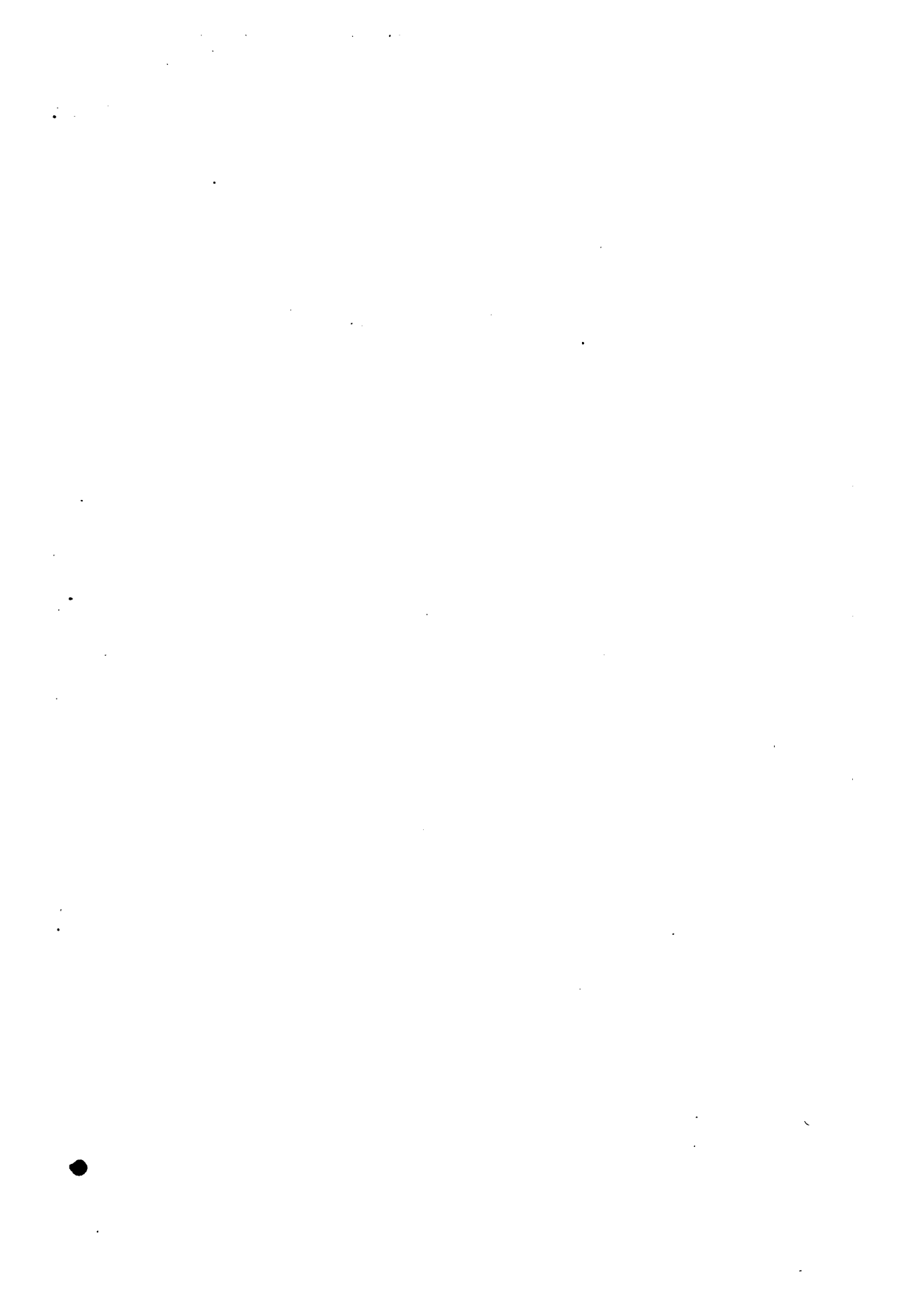
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*Cambridge, Mass.*







Alfred C. Patten  
Cambridge

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# THE BOOKPLATE BOOK

VOLUME I

March 1920



## BOOKPLATES BY HENRY J. STOCK, R. I.

By JAMES GUTHRIE

A collection of the most modern Continental bookplates suggests to the mind that some primitive impulse has turned the grotesque and the caricature to the surface. The process had begun before the war in all the arts, as though some restless spirit had attacked civilization, and must first affect a change upon the means by which, from one age to another, mankind is expressed and interpreted.

In painting, contrast, angularity, ugliness react from the old spirit of atmosphere and beauty. In music, dissonance, even din, have become popular. Yet, I think the battle of which these are the outward signs, has always been more like a rebellion against Taste, that effeminate conception of art, than against those intimate and difficult forms of it which compel the artist to have a mental or spiritual as well as an optical intention; to have a vision of things which is free from the judgment of those who regard a



*Orion*  
(Portrait of the Artist)

superficial resemblance to nature as the only tolerable one. This desire for freedom reasserts the continuing curve of tradition. If we lose the flimsier kinds of romanticism, the mere agreeableness of popular sentiment, and seem momentarily swamped in experiment and bravado, the problem may well be left to work itself out and trusted to leave us altogether richer for having discarded a mass of shallow and insincere stuff.

Older fashions in art do not of necessity perish in these reactions. From any standpoint, the essential rightness of those whom we hold to be great may still be regarded as an unaltered fact. We discern, dimly enough, through modern phases and fantasies of expression the brightness of an intelligence which we were in danger of taking for granted. Tradition moves slowly; it is not affected by movements, cults, or schools that are merely mushroom growth promoted by dealers. Of great themes, after all, there are only a few. Of permanent art there is only a little. Old fashions are those which have never had a firm hold upon us. This permanent idea of attaching meaning to form, or, should I say, of seeing and expressing form as the shape of meaning, is present in the designs made by Mr Stock for

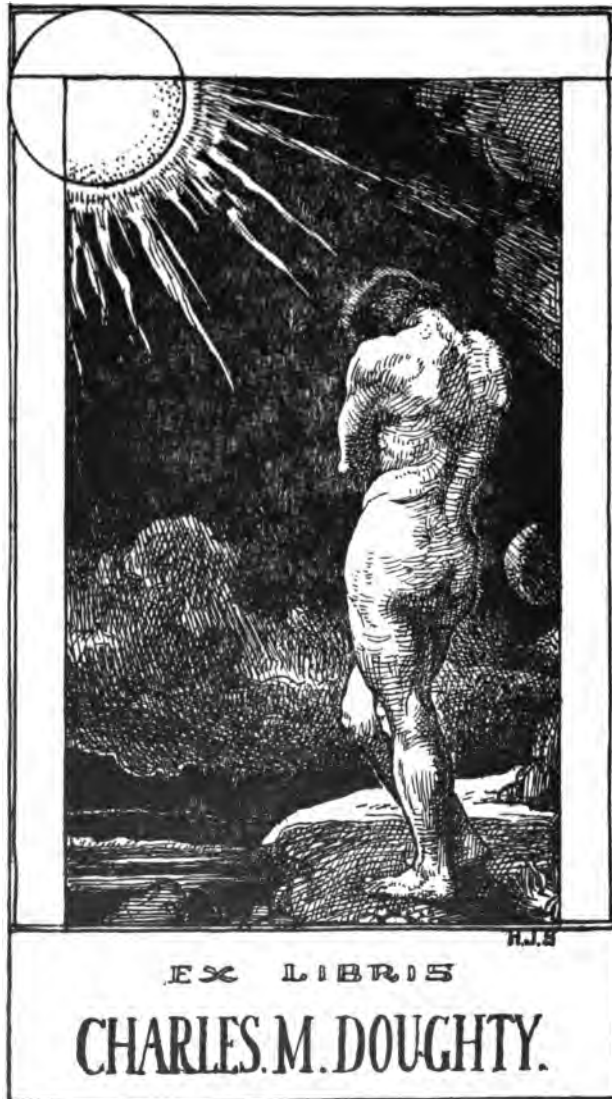


*Earth Flower*

bookplates. He is throughout his work as a painter consistently interested in definite themes, and his love of nature and the integrity of his drawing save what he does from being confused, or vapoury, or even idealistic in the sense that some artists accept as an excuse for careless workmanship.

Mr Stock's figures have bulk and weight, even when they are angels shown dimly in the vault among the planets. One understands immediately his traditional cast of mind, his affection for Michael Angelo, for Blake, for Watts. He accepts the weight of this vocation of his as a Sayer of Things. It is no charge levelled against him when one holds that he is didactic. These things are all plainly set forth, and present themselves without misgiving or apology; for he as naturally seeks the type as some are satisfied with the accident. In portraiture only he sets himself the single task of rendering the immediate likeness.

It is a tribute to the freshness of his mind that he should have been attracted by this art of the bookplate, an art which does not favour a superior or supercilious attitude in a man; an art which, if pliable and responsive is also ruled by



*The Vision Splendid*



severe conditions. Mr Stock's respect for masterpieces such as Holbein's *Dance of Death*, and Dürer's *Little Passion*, and many another, is too sincere to let him overlook the fact that the greatest minds have submitted themselves to the discipline of small space.

The pictorial tendency of these designs fights a little against his obvious ability to make bookplates of the best kind; yet there is apparent in them all the artist's acquired curiosity as to how he may gain admittance to a new set of conditions without forsaking his natural inclinations. He brings to this art, indeed, a far greater individuality than the casual draughtsman who, having pitched upon a well-marked style, imitates its outward mannerism without life or zest. Mr Stock has considered the bookplate, not only as an adjunct to books in the abstract, but in due relation to the illustration of particular books. A skilful draughtsman may well discover that the formal and academic rules which have been for too long a time fastened upon him, are only relevant in so far as they are consistent with his own scheme of illustration; that in fact they may be laid aside to make way for anything intelligently constructive

EX LIBRIS



JAMES GUTHRIE

*Cloud Giants*

in book-decoration. The spaces above and below his letterpress are governed as much by the character of the drawings as by the character of the type. Ornamental effect may be got by an overflow of design which has a feeling for decoration without being deliberately altered or formalized to an accepted pattern.

To say so much is not to countenance undue pictorialness in bookplates, but rather to put forward some truths about books which have at least an experimental value for the man whose work it is to design bookplates, or whose pleasure it is to collect them.

The present designs are certainly well worth attention. They are full of interest and charm. They are neither so pictorial as the pen-drawings of E. A. Abbey, nor so decorative as those of Walter Crane; which is equivalent to saying that they are free and at the same time controlled.

In these compositions one recognizes lines already laid down, but concentrated and for a new purpose. *Pain's Recompense* is the name of the artist's own bookplate, a very characteristic one. The *Sun-worshipper* happily describes the author of *Wanderings in Arabia* and *The Dawn*



*Pain's Recompense*

*in Britain*, and *The Earth Flower and Cloud Giants* are titles which also make their demand upon these bookplates to express the individuality of their owners. In the *W.B.* design the artist has designed what must be called a memorial bookplate. William Blake can never use it as his bookplate; but if an owner's name were added, it would serve admirably for a collection of books by or about William Blake.

The *Iris* bookplate, radiant and ingenuous, is an ideal label for a child to use in her book. Noah's Ark figures and penny toys merely affect an infantile playfulness. His *Morning Song* design has, however, seriousness as well as serenity; it does not condescend to childhood.



H.J.S

IM.S

*Morning Song*

A LIST OF BOOKPLATES BY  
HENRY J. STOCK, R. I.

1. *The Clouds of Mortality*  
for F. P. Osmaston . . . . . 1885
2. *Sea Music*  
for John Fulleylove . . . . . 1887
3. *The Soul and the Grass of the Field*  
for Mary S. Homer . . . . . 1888
4. *Foam-born*  
for The Hon<sup>ble</sup> Cicely Leveson-Gower . 1890
5. *Sea Idyll*  
for Granville Fell . . . . . 1893
6. *Death and Innocence*  
for Sir James D. Linton . . . . . 1894
7. *Earth Flower*  
for A. D. S. . . . . 1902
8. *The Vision Splendid*  
for Charles M. Doughty . . . . . 1909
9. *Pain's Recompense*  
for Self. . . . . 1912
10. *Cloud Giants*  
for James Guthrie . . . . . 1916
11. *Morning Song*  
for I. M. S. . . . . 1919
12. *Lesbia's Sparrow*  
for The Hon<sup>ble</sup> Irma Monson . . . 1919



WB

H.J.S





## EUGENE FIELD ON BOOKPLATES

'I have heard many decried who indulged their fancy for bookplates, as if, forsooth, if a man loved his books, he should not lavish upon them testimonials of his affection! Who that loves his wife should hesitate to buy adornments for her person? I favor everything that tends to prove that the human heart is swayed by the tenderer emotions. Gratitude is surely one of the noblest emotions of which humanity is capable, and he is indeed unworthy of our respect who would forbid humanity's expressing in every dignified and reverential manner its gratitude for the benefits conferred by the companionship of books.

'As for myself, I urge upon all lovers of books to provide themselves with bookplates. Whenever I see a book that bears its owner's plate I feel myself obligated to treat that book with special consideration. It carries with it a certificate of its master's love; the bookplate gives



*The Soul and the Grass of the Field*

the volume a certain status it would not otherwise have. Time and again I have fished musty books out of bins in front of bookstalls, bought them and borne them home with me simply because they had upon their covers the bookplates of their former owners. I have a case filled with these aristocratic estrays, and I insist that they shall be as carefully dusted and kept as my other books, and I have provided in my will for their perpetual maintenance after my decease.'

## THE BOOKPLATE BOOKLET

A periodical devoted to bookplates. Edited by Alfred Fowler and published by THE BOOKPLATE BOOKLET, 17 Board of Trade Building, Kansas City, Missouri, U. S. A. Copyright 1920 by Alfred Fowler. Literary contributions should be addressed to the Editor. Subscription: \$2.00 per volume of four numbers; single copies, 50 cents each.

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Since bookplate literature has hitherto consisted chiefly of check-lists and other desiderata of collectors, competent criticism being more often conspicuous by its absence, a series of essays offering competent criticism of the modern bookplate will appear in early issues of *The Bookplate Booklet*. Mr Guthrie's essay on the bookplates of Henry J. Stock, R.I., appearing in this issue, is the first of the series. Since the American Bookplate Society is publishing *The Bookplate Chronicle* as a news medium for the Bookplate World it is considered practicable, at least for the time being, to devote *The Bookplate Booklet* practically exclusively to the higher development of the Art of the Bookplate.

Through a regrettable over-sight acknowledgment of permission to reproduce the Aubrey Beardsley bookplates in our October number was omitted. We are indebted to the executors of the late Lord Canterbury, to Mr Hugh Dent, Dr Probert, Mr Ashworth, and Mr Walker for their kind permission to reproduce the illustrations. We are also indebted to the owners of the bookplates by Mr Stock appearing in the present number for their kind permission to reproduce them.



## New Bookplate Books


*Bookplates by Henry J. Stock, R. I.*, by James Guthrie. A critical essay on the work of Henry J. Stock, R. I., in particular and the Art of the Modern Bookplate in general. Nine illustrations, one in colours, of bookplates by Mr. Stock. Edition limited to 250 copies. Price \$1.00 per copy.

*The Bookplate Calendar for 1920*, presenting twelve artistic bookplates by famous artists, is a desirable item for bibliophiles, art collectors, and bookplate collectors. The *Calendar* is attractively printed and combines beauty and utility. It would make a most appropriate remembrance for your book-loving friends. Price \$1.00 per copy, postpaid.

*A Directory of Bookplate Artists*, with notes concerning their work, is of particular value to bookplate enthusiasts, persons contemplating having bookplates made, and to libraries. The *Directory* has been compiled entirely from data furnished by the artists themselves, the notes in each case dealing with the media in which the artist works, the style in which he specialises, the approximate cost of a design of his workmanship, and the length of time he has been making bookplates. The publication is well printed, in format uniform with *The Bookplate Booklet*, the edition being limited to 250 copies. The price is \$0.50, postpaid.

*A Catalogue of Bookplates by Stanley Harrod* presents seven bookplates by the artist, one of them an original etching, and a catalogue of the artist's bookplates. This publication is also uniform in format with *The Bookplate Booklet*, the edition being limited to 250 copies. The price is \$0.50 per copy.

The above publications may be obtained, at the prices named, from Alfred Fowler, 17 Board of Trade Building, Kansas City, Mo., U.S.A.





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# THE BOOKPLATE BOOKLET



SEPTEMBER  
1920



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### THE BOOKPLATE BOOKLET

EDITED BY ALFRED FOWLER

17 BOARD OF TRADE BUILDING

KANSAS CITY, MISSOURI, U. S. A.

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# THE BOOKPLATE BOOK

VOLUME I

September, 1920



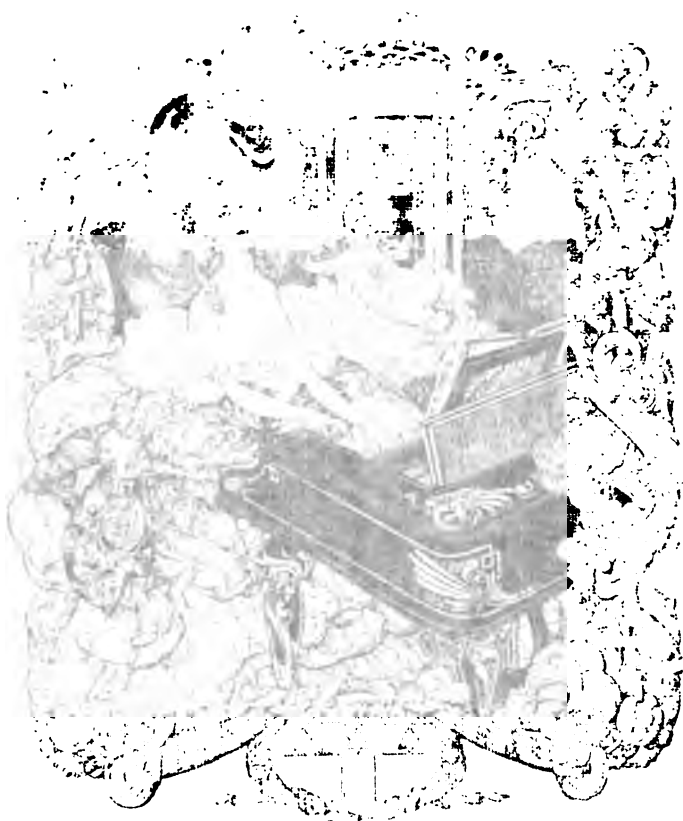
## MY BOOKPLATES

By the MARQUIS VON BAYREUTHER

Why should not the hand that has been taken up the pen to draw *ex-libris*, take up the pen to write about the *ex-libris* it has drawn?

I am fortunate enough to have found friends of my art in all parts of the world, and therefore venture to hope that my American friends will lend a willing ear when I propose to tell them the answers to the questions I am so often asked by letter. The questions are usually such as this: how I draw my bookplates, what I intend them to express, how such ideas occur to me, and for whom I turn them into pictures.

Generally the acquaintance of those for whom I make bookplates is limited to correspondence. And many a letter, too, pours out the heart of him who wishes to possess one of my bookplates; for we must get to know each other and love each other before the drawing can be a good and suitable one. If I know my 'client' per-



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sonally, then, of course, the matter is far easier. I chat with him, trying to draw out his character in conversation and endeavouring to learn all of his inclinations, and disinclinations, his wishes and his longings, just as a doctor tries to form a picture of his patient's health and mind by conversing with him. When I have the picture I can set to work at once to interpret character by line and pour the soul of my 'patient' into rigid form. And here it is that oft there slips into the mould a tiny little touch of vice that later brands the artist's own poor soul and gives rise to the legend, scattered abroad by the four winds, of the *frivolous Marquis*. All because I do not touch up and titilate the soul as the cheap photographer does the face!

It is very interesting to receive so many written and oral confessions! Few priests may glance so deeply into the chasms of the soul at confessional! I am the confidant of all, from the love of a flower or book to the story of a broken heart or a secret and hidden vice which may verge on the border of a crime. Much could I write, indeed; but I am a discreet and silent father confessor and do not tell tales. But here

and there my pen just lets things slip, quite stealthily, into the ornament—an arabesque, a little thing of no import. Only the discerning reader may understand me, not he who seeks for coarse vulgarity and realism, but he who knows full well how he may look the poet in the eye—for the true bookplate artist must always be a poet.

Come, gentle and intelligent reader, let us glance at several bookplates and try to read the stories of their owners. I will not betray more than the men themselves would fain make known in order to make their *own personal* ex-libris free from aimless and empty repetition.

Would you have guessed the story of the young art historian, in the ex-libris of a young Viennese, who, diminutive and horrified, stands shuddering among the gigantic marbles of Michael Angelo? The Christ of the Sistine Chapel shines brightly above all, and seated in the center is seen Dante's noble form. The thrills of the Renaissance are enough to fill an ardent heart forever and make one turn his back without a word upon the sober present.

The bookplate of the German mine owner. From the darkness, thorns, and deeds of every

day the man gazes longingly and reaches up towards the figure of light upon the rocky crag, in front of which shimmers the Holy Grail. Through the thorns the roses break gently.

The Italian Count, poet, and chemist, is bound in chains of roses by a beautiful woman. Carelessly she treads upon his beloved books; the little famulus too is now forgotten and distils evil glances with his retorts and phials.

How different is the Hungarian politician and socialist! The woman who holds him enchained is his beloved Hungary, his worshipped land. The workman forges the fortune of his country, and from the anvil springs up twigs of thorn which turn into laurel.

More often, however, it is the love for an earthly woman that the man wants expressed. Always the fair female figure that comforts him—or seduces him. Most women are much more cruel than men!

Merciless and loftily enthroned, a wondrous woman sits upon her royal seat. She does not deign to see the maddened lovesick eyes of Pierrot who trembles at her feet. The notes of a languishing melody by Richard Strauss accompany the drawing.



Another dainty little lady compels the cowering lion to kiss her little foot, and a third tames the lovesick centaur with a riding-whip.

A great passion for riding is shown in the ex-libris of a cool American lady. The stronger sex has no rôle at all to play with her. Only a few scattered treasures of great value serve to show the slender Rococo horse-woman's love for art.

But how full of soul is the woman who at her open window sways the trembling bow and bids her sobbing viol swell its dreams into space! Without, upon the sun's fast-sinking beams, shines forth the figure of her yearning Monsalvat.

The little Viennese suffragette was of a more fiery temperament, and wrote to me full of enthusiasm about the manner in which I had so truly understood her when I drew in her bookplate a little female form about to cut through a chain of roses, with which a heavy giant is binding her, to the gates of liberty.

So much for the intellectual motives which form the basis of my ex-libris drawings. About their purely artistic side there is much to say. The artist who draws bookplates ought never to forget that the ex-libris must be a *mark*, a *sign*, a manner of making the simple setting of a name into a book more beautiful and artistic—

the successor of the crests and coats-of-arms which originally served as bookplates in ancient libraries. The ex-libris, therefore, should never develop into the nature of a picture proper; its figures must have the effect of silhouettes, the frame must give the drawing stability and form.

For this reason I always use even my figures more as ornaments. A beautiful form is often simply the lengthening of an arabesque, and should the slender outline of a leg prove sometimes quite impossible in its posing, it is because the line of the whole requires it so; for the same reason a swelling panier and a high-clasped shoe are drawn into the swing of the ornament and should never on any account be painful and truly copied studies of nature. I endeavour to present the ravishing suggestion of a female form and of a dainty rustling skirt of lace, and not a poor life study of the model Mary A. or Daisy B. decked out by chance in a costume hired from the shop over the way.

Subject and frame, grouping and the arrangement of light and shade must all be cast in the same mould, not tortured and tormented, but true offspring of Queen Fantasy. It is quite natural, too, that the suggestion of an ancient framing may

always be beautiful; but an empty imitation of a given style shows wondrous lack of imagination. I often use Rococo subjects, for the delicate lines and dainty roses with their dancing amourettes fall lightly from my fingers. I have no need to search out fancies and ideas; the pen runs of itself.

I thoroughly believe that a gay and frivolous great-grandfather leads me by the hand; otherwise I could never have hit upon such hundreds of these frames, of which no two are alike. A very clever prince, who has passed his whole life in Baroque and Rococo châteaux, once wrote to me: 'You not only *draw* in Rococo, but you *think* in Rococo.'

And so, my dear great-grandpapa, I thank you too for your bold grace and for your delicacy of taste, just as I thank you, dear grandmama of more sober kith and kin, for the seriousness and weight that you have brought into my blood, for the careful parcelling out of black and white, grouping and space. Otherwise, indeed, would the whole matter of study take wings and fly right through the open window far away, leaving behind, perchance, a faded wreath of roses only, or a forgotten dainty maiden's shoe.

May my dear readers be kind enough to judge whether such a thing had been a pity!

## A LOST WORD RESTORED BY A BOOKPLATE

Nearly five years have elapsed since two friends were engaged in turning over the leaves of *Some American College Bookplates* and commenting upon the illustrations, to have their attention arrested by the bookplate of the Biddle Law Library in the University of Pennsylvania reproduced in facsimile on page 159 of that work. The nature of the charges depicted upon the shield was immediately questioned, and the suggestion put forward that they were intended for demi-spades. On Burke's *Armory* and Papworth's *Ordinary* being consulted the arms of Biddle were found to be three black double-brackets on a silver shield, but no explanation was forthcoming as to the form or use of a double-bracket, all the better known works on Heraldry being searched in vain, whether for an illustration or verbal description.

It was, therefore, determined that the matter should be investigated further, with a view to satisfying a seemingly unprofitable curiosity, but the subject speedily assumed a far wider interest than these seekers after knowledge anticipated, and for that reason it is proposed to place the story on record.

It is unnecessary to expatiate upon the numberless blind alleys that were traversed to no purpose during some three and a half years of intermittent research, before the editor of a well-known English dictionary supplied a reference which ultimately led to a solution of the mystery. This is what he said: 'There seems to have been an Anglo-French word "bidel" but I don't know what it means. Only one instance [of its use] is known to me, in a MS in the Public Record Office of Exchequer Accounts for the year 1348, as follows:—

"In portagio et batellagio de j Ram cum  
pertinenciis de Ponte London usque  
Turrim ijd. Magistro Andree Fabro pro  
iiiij bideux emptis pro le Ram vjd."

He went on to say, 'If I understand rightly, the "biddle" is a charge in the coat of a family named Biddell. It seems conceivable that the family, finding an object of unknown nature represented on their shield, may have chosen to assume that it was something after which the family had been named.'

To translate the entry is difficult, and though Virgil uses *bidens* (quite appropriately) to denote a sheep, and thereby a translation may be obtained, it is one which would be of no assistance to the enquiry. At length, Heraldry supplied

the missing link, for among the Add. MSS stored in the British Museum there was found a drawing of the Biddle arms, together with the written blazon, thus: 'Biddell: Argt. 3 biddles sa.', that is to say, three black biddles on a silver shield. A biddle, then, is an obsolete term for a double-bracket, and with that we get a perfectly intelligible translation of the Exchequer Accounts entry, to wit:—

'For conveying and ferrying one [battering] ram and its fittings from London Bridge to the Tower, 2d. To Master Andrew, the smith, for four double-brackets purchased for the ram, 6d.'

And with this the editor is delighted, for he writes, 'Thanks for the quotation for Biddle. I have pigeon-holed it for use when the Supplement is taken in hand.'

It is not very surprising that the brackets as depicted in the bookplate were mistaken for demi-spades—a well-known though infrequent heraldic charge, and it may interest our American readers to know that in the illustration in the Additional Manuscripts already mentioned, the upper and lower bracket projections were identical in size and shape, and similar to the upper projections represented in the double-brackets of the bookplate.



A further point of interest awaits the patient investigator, for although we now know that biddles and double-brackets are synonymous terms, it has yet to be ascertained what purpose the double-brackets (no less than four of them) served in connection with the ram. Possibly some member of the Biddle family will be able to supply the answer through the medium of a long-cherished family tradition.

I do not, myself, share the views of the editor regarding the origin of the charge. It is more likely, in my opinion, that the arms are of old standing, that the Heralds of the day, or the person who originally assumed them, took the opportunity afforded by the family name to add to the already formidable list of punning *coats* by adopting a device the meaning of which was perfectly well understood. The practice of granting *armes parlantes* is not yet out of favour, though it must be confessed that the allusion is not always so patent to the onlooker as it must have been in the days when the Biddles, as we may suppose, went forth in complete panoply to the tourney, or for the more serious business of war.

G. H. V.

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With this issue *The Bookplate Booklet* completes its first volume. Magazine making under present conditions is quite difficult, but the obstacles are not insuperable. The publication will go on, slowly but surely, ever holding in mind its ideal of presenting competent criticism in a form worthy of the Art of the Bookplate, to which it is devoted.

Subscriptions to the publication are entered by the volume, whether the volume is issued in two years (as in the present case) or in less time, and each subscriber receives the requisite issues. The regular quarterly schedule will be resumed as soon as practicable.

A brief idea of what will be found in early numbers may be gained from the material in hand for early publication, which includes *Bookplates by Sidney L. Smith* by Gardner Teall, *The Bookplates of Frank Brangwyn* by Haldane Macfall, and *The Bookplates of Haldane Macfall* by W. G. Blaikie-Murdoch. Among the illustrations to appear will be found plate impressions of the *Edith Heath Rossiter* by Sidney L. Smith, *Iohannis Platt* by C. W. Sherborn, and *James Curle* by D. Y. Cameron.



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FOR BOOKPLATE COLLECTORS  
AND DESIGNERS



"BOOKPLATES"

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## THE BOOKPLATE OF DAVID GARRICK.

Early last year there came into my possession an obviously modern impression, on old paper, of the David Garrick bookplate, and one surmised that the copper had come to light and began to wonder who the happy individual might be who had unearthed so interesting a memento of the great actor. On close scrutiny, however, and on comparing the recent acquisition with a print obtained at the Julian Marshall sale in 1906, several differences manifested themselves. In July, Messrs. Hodgson & Co., the Auctioneers of Chancery Lane, London, published a catalogue of 'A Selected Portion of the Library of the Late George Clulow, Esq.,' including his collection of bookplates, and in lot No. 64 there occurred the Garrick bookplate as well as 'a copper-plate for same.' There were, as a matter of fact, several prints all pulled on old paper, and had not the modern impression referred to come under observation, I doubt whether they would have attracted particular attention. In the circumstances, however, one's curiosity was aroused and an endeavour was made to ascertain the circumstances of the case.

Some little time elapsed before an opportunity arose for examining a print Mr Clulow had him-

self presented to a budding collector, and on careful comparison it was found to correspond exactly with my modern impression, with this difference, that there was no 'tint' on the paper, and that it bore the appearance of having been pulled years ago. It had, in fact, the appearance of a contemporary print.

Time and opportunity have been wanting for carrying the matter any further, but the questions naturally arise, was the original copper lost, and did Garrick have another made to take its place? If not, how did the copper come into existence, and for what purpose was it made? These are questions of interest to the collector, and it is hoped that one among us may be able to supply an answer. To assist enquiry, mention is made of the chief points of difference, as follows:

ORIGINAL	MODERN IMPRESSION
1. Shakespeare's hair decidedly curly, and slightly stippled.	1. Much straighter, and no stipple.
2. The line of the collar in contact with the neck consists of two lines.	2. A series of dots or pecks in place of the lines.
3. Punchinello's cap ends in an almost complete loop.	3. No loop, merely a curved line.
4. The edge of the roll above the mask ends in a dotted but distinct line.	4. No line, and the edge has the appearance of a fringe.
5. The signature reads "I. Wood inot Sc." There is no period after Wood, but the "d" is underlined by three dots.	5. "I. Wood. invt: Sc." Thus there is a period after Wood, no dots beneath the "d," "inot" has been corrected to "invt" followed by a colon.

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|---|--|
| 6. The flourish below <i>David</i> ends much higher up than the commencement of the flourish below <i>Garrick</i> , and the latter terminates in the period after the name. | 6. The former flourish ends below the level of the second which, in turn, ends appreciably lower down than the period. |
| 7. No cross-hatching on the hollowed base of the lyre.  | 7. Marked cross-hatching present.  |
| 8. Period after <i>Menagiana</i> .  | 8. Period absent.  |

There are other differences less readily detected and described, but those specified will be sufficient for identification.

It is, of course, impossible to say with absolute certainty which of the coppers is the earlier, but attached to my original copy is a portion of a fly-leaf bearing this inscription, viz:

These Volumes, / Purchased at the Sale of The /  
Inimitable Garrick, are Presented / To Martha  
Bradbury / as a mark of the High Esteem / Enter-  
tained for her by her very / Sincere Friend / John  
Tayleure / London / May 7th, 1823. / N.B. I pur-  
chased them there myself. J.T.

This John Tayleure was a well-known actor who appeared in Drury Lane bills up to 24th October 1834, and his wife in Haymarket playbills up to 6th October 1837. He died (Obit. notices in *Gentleman's Magazine* and *Era*) the 28th March 1861, aged 79. About 30 years previously he commenced business as a printseller, and after a few years relinquished the stage entirely.

We know, therefore, that Garrick did use the



THE BOOKPLATE OF GARRICK 19

plate which for the purposes of comparison is here styled the 'Original,' and that an 'obviously modern' impression is in existence of the other.

An Interested Collector

# THE BOOKPLATE BOOKLET

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A periodical devoted to bookplates. Edited by Alfred Fowler and published by THE AMERICAN BOOKPLATE SOCIETY, 17 Board of Trade Building, Kansas City, Missouri, U. S. A. Copyright 1921 by THE AMERICAN BOOKPLATE SOCIETY. Literary contributions should be addressed to the Editor. Subscription: \$2.00 per volume of four numbers; single copies, 50 cents each.

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We are deeply grateful to Mr J. M. Andreini for lending the original copper-plate of the fine *Iohannis Platt* bookplate by the late C. W. Sherborn which appears as the frontispiece for our second volume. Even though every reader may not have the opportunity to thank the donor, we are sure that all readers join us in saying that we are grateful and that we do appreciate his kindness. Our thanks are also due the owners of the other designs reproduced in this number.

In spite of strenuous efforts, we are again woefully behind schedule with this number. However, we believe all subscribers understand that their subscriptions are entered for the volume and not for the calendar year, so it will make no difference in the number of issues they will eventually receive. A wealth of valuable material awaits publication and future numbers will appear as expeditiously as practicable.

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Article II of the Constitution sets forth the objects and purposes of the Society as follows: "To promote good-fellowship among the collectors of bookplates, to hold exhibitions of bookplates, to promote the publication of literature upon the subject, and to coöperate with individuals who may be in any way working to promote the interest or development of this field of art."

These purposes are accomplished by the publication of two journals and various books on the subject, by holding an Annual Exhibition of Contemporary Bookplates which is shown in other cities after the competitive showing in New York, and by holding frequent meetings.

The Society publishes *The Bookplate Chronicle*, a monthly magazine of bookplate news, and *The Bookplate Booklet*, a *de luxe* quarterly journal devoted to the Art of the Bookplate, both publications being distributed gratis to members and available to non-members at subscription rates. Other publications are also issued from time to time.

*Membership:* "The membership . . . vacancies may be filled by the proposal of any member and the election by a three-quarters vote of the Society or by the unanimous vote of the Board of Governors."

*Dues:* "The initiation fee shall be \$5.00 which shall cover the dues for the current year. The annual dues shall be \$3.00 per year and payable January first, or July first where members are elected during the last half of the year."

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